THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

CATALOGUE

VIENNESE ARCHITECTURE
AND
SOME RECENT
TOLEDO ARCHITECTURE

SEPTEMBER 7 TO 28, 1930

GALLERIES
III, V, VIII AND VIII-A

AN exhibition of this type should be provocative of much interest and discussion. The architecture of hereditary forms: Classic, Byzantine, Romanesque, Gothic or Renaissance, is too well-known, respected and beloved to stir emotions of wonder and resentment, although each in its turn was to its day as modern as the architecture of today seems to us.

In this exhibition are shown some recent architectural developments of Toledo and the vicinity: Classic styles adapted to modern uses, Gothic, Renaissance, Georgian and Eclectic, using something of various forms combined in a harmonious whole. There is also contemporary architecture. These great dignified and beautiful buildings prove the growth and aesthetic development of Toledo.

Designs are shown, of the Toledo Museum of Art soon to be eight times as large as the first unit completed in 1912, the Greek architecture of that first unit determining the future growth in the same simple, utilitarian style easily adaptable to museum uses, also of the Gothic Cathedral, a beautiful and majestic interpretation of the place of worship of the Middle Ages, the new University, the Hospital, the Toledo Scale Company, the schools, club houses, skyscrapers, stores, garages and great industries, some of which exemplify the modern movement.

In this exhibition are also shown the works of Peter Behrens and the architects working in the Academy of Fine Arts of Vienna under Professor Behrens. The diversity of the subjects is characteristic of the creators of today, who attack all problems with the same basic logic.

The subjects of these Viennese architects cover factory buildings, airplane landings, hangars, monuments, ski huts, steamers, stadiums, theatres, garages, country homes, hotels, crematories, lighthouses, churches, grain elevators, pavilions, tombstones, steelworks, power stations, astronomical museums, solutions of traffic regulations and so on.

Architects of today have the courage to pile utilitarian masses upon masses, these masses building their own monuments as in the pyramids of Egypt. How strange the architectural form of those great functional shapes must have looked to Joseph and Mary when they came to the banks of the Nile in their flight into Egypt.

One sometimes wonders what Handel would have done with a grand piano and how the Gothic architects would have used the tools of today, steel and concrete. It is not possible to conceive of their being indifferent to such plastic material. In their time they used every resource then available to the limit of its constructional possibility.

The Gothic building aspired to reach nearer to God and now we find the skyscraper has stretched up far nearer to Heaven than they. At any rate it is interesting to wonder and imagine. However, willingly or unwillingly we have stepped foot into a new era and we cannot draw back. No amount of blindness, ignorance or negation on our individual parts can stop this forward movement.

In architecture as well as in painting, sculpture, music and literature and science, progress has its foot on the accelerator. All over the world new constructions are raising their heads and demanding recognition. We find them in Austria, Sweden, Germany, Russia, France, Poland, Spain, Italy, England, Czeco-Slovakia, Poland and America.

Imitators of the modern architects just as the imitators of the modern painters, work from external evidences only, instead of from the core outward and throw together flat roofs, huge sheets of glass, plane surfaces of concrete into meaningless hybrids.

To understand the new movement and differentiate between the true and the false, it is necessary to understand the objective of these builders.

Bruno Taut, the Berlin architect, sets it forth as follows:

1. The first and foremost point at issue in any building should be how to attain the uttermost utility.

2. The material employed and the construction adopted should be entirely subservient to the first principle.

3. Beauty originates from the direct relationship between building and purpose, from the natural qualities of the material and from elegance of construction.

4. The aesthetics of modern architecture recognize no demarcations between facade and ground plan, road and courtyard or between the back or front of a building. Nor does any detail exist for its own purpose alone, but should be designed to serve as a necessary part in the general plan. Everything that functions well, looks well. We simply do not believe that anything can look unsightly and yet function well.

5. The house, as a whole as well as in detail, forfeits both demarcation and isolation. In the same way that the details depend on their common interplay, so does the house depend on its comrades. It is the result of collective and social ideas. Thus repetition is not undesirable—on the contrary it is the most important factor in art. The same constructions for the same requirements, for which exceptions should only be made in the case of exceptional requirements. Special requirements, for which exceptions in repetitions of style would be made, we admit only, or principally, in a building of collective, that is to say, social significance.

He adds that the simple thesis for the new aesthetic ought to be the following: "The aim of Architecture is the creation of the perfect, and therefore also beautiful, efficiency."

PETER BEHRENS

1 Administration Building of the Dye Works at Hochst-am-Main.
2 Administration Building of the Mannesmann Factory at Dusseldorf.
3 Administration Building and Warehouse of the "Good Hope Foundry" at Oberhausen, Rheinland.
4 Administration Building for the Stummkonsern, Dusseldorf.
5 Apartment House of the Laborers Settlement in Stuttgart.
6 Bassett-Lowke Residence "New Ways" Northampton, England.
7 Benedictine Seminary of St. Peter in Salzburg.
8 Benedictine Seminary of St. Peter in Salzburg.
9 Building Plan for the Alexanderplatz, Berlin.
10 Community House for Vienna.
11 Cult Building in the Spirit of the Middle Ages at the Industrial Exposition, Munich, 1922.
12 Exhibition Pavilion for the Associated Plate Glass Factories, Cologne.
13 Factory Buildings of the General Electric Company at Berlin.
14 Gas Works, East Frankfort-am-Main.
15 German Embassy in St. Petersburg.
16 Hangar of the Hannoverian Coach Factory.
17 Office and Apartment Building, S. Adam, Berlin.
18 Settlement at Lichtenberg.
19 Settlement of the German Dock-Yards in Altona.
20 Stock Exchange and Board of Trade Building, Cologne.
21 Tomb of President Ebert in Heidelberg
22 Winter Garden in the Austrian Pavilion at the Paris Exhibition in 1925.

RICHARD BANDIAN

23 Monastery and Museum

EMIL BUSCH

JOSEF DEMETZ

24 Lighthouse for San Domingo

FERDINAND CAPKA

25 Stock Exchange

26 Theater

FERDINAND CAPKA

JOSEF MESAR

27 Parliament Building for Prag

JOSEF DEX

28 Film Sets (Scenery)

29 Lighthouse and Coast Guard Station Salvore

30 Water-power Station

31 Monument to the Unknown Soldier, (Vienna)

32 Pavilion at a Lake

WILHELM DORANTH

33 Broadcasting Power Station

JOSEF DEX

ANDREAS SZIVESSY

34 Proposed Traffic Regulation Potszdamer Platz, Berlin

RUDOLF GRIGKAR

35 Touring Club-Hotel on the Lake of Constance

KARL HARBERGER

36 Stadium for Vienna

HOFFMAN

37 House of a Customs Collector

ADOLPH HRABAL

38 Tide Power Station

OTTO JANKO

39 Elevator for Salzburg

ROBERT KRAMREITER

40 Earthenware Factory

KARL LANGER

41 Children's Recreation Home

WILLIAM MUSCHENHEIM

42 Apartment Hotel for New York
43 Dance Pavilion at the Ocean
44 Summer Residence on the Dunes

WILLIAM MUSCHENHEIM
ERNEST PLISCHKE

45 Community Apartments for Vienna

GEORGE NEIDHARDT

46 Airport for Vienna
47 Frontier-Bridge

ALFRED NEUMANN

48 Country House
49 Houseboat
50 Sanctuary at the Dead Sea

OTTO NIEDERMOSER

51 Refuge Hut in the Hoch Schwab
52 Ski Hut

ADOLF PARR

53 Crematory for Salzburg

WALTER PIND

54 Gas Works

ERNST PLISCHKE

55 Academy of Sciences
56 Carbonic Acid Bath for Carlsbad
57 Crematory for Linz
58 Theater and Concert Hall

ALEXANDER POPP

59 Grain Elevator
60 Office Building for Danube River Steamship Company, Belgrade

OTTO PROSSINGER

61 City Plan for the Southern part of Salzburg

FRIEDRERICH PUNZMANN

62 Fisherman's Cottage at Traun Lake
63 Planetarium

ERICH RICHTER

64 Community Park with Gymnasium and Swimming Pool
65 Hotel in Dalmatia

GOTTFRIED RUCKDESCHEL

66 Festival Theater for Salzburg

67 Home for Cripples

THEODOR SCHOLL

68 Garage Building

JOHANN SCHREINER

69 Central Railroad Station for Vienna

70 Coal-Washery

71 Water Tower

72 Water-power Station

LEO SMOLKA

73 Church in the Carpathians

JOHANN SPINCIC

74 Harbor Project for Susak

75 Slovenian Church

HANS STEINEDER

76 Astronomical Museum

77 Electro-Steel Works

78 Marine Airport

79 Stud Farm in Pinzgau

ANDREAS SZIVESSY

80 Hydro-aeroplane Harbor, Budapest

81 Traffic Center

HERMAN WEISER

82 House of an Astrologer

FRITZ WERMER

83 Artists Colony

WINAND WIERTZ

84 Country House

ANTON WILHELM

85 Church for Gmunden

BOLLINGER & HAYES

86 I. O. O. F. Building

BRITSCH & MUNGER

87 Central Fire Station

88 Dorr Street Presbyterian Church

89 High School

COMES, PERRY & McMULLEN

90 Queen of the Holy Rosary Cathedral

WILLIAM M. FERNALD

91 Sub-urban CommercialBuilding

NORMAN BEL GEDDES

92 The Toledo Scale Company

EDWIN M. GEE

93 The J. D. Robinson Junior High School

GEROW & CONKLIN

94 West Toledo Branch of the Toledo Public Library

EDWARD B. GREEN & SON—ALBERT H. HOPKINS

95 The Toledo Museum of Art
Front Elevation
Music Hall
Floor Plans
Model

ALBERT HAHN

96 Hillcrest Arms

KARL B. HOKE

97 Sketch of Indiana Avenue Branch Y. M. C. A.

LANGDON, HOHLY & GRAM

98 Fire and Police Alarm Building

JOKEL & LANGE

99 Business Block
100 Commerce-Guardian Savings Bank
101 Mount Vernon School
102 Sketch for School

MILLS, RHINES, BELLMAN & NORDHOFF

103 Ohio Bank Building
104 St. Mark's Church
105 The University of the City of Toledo
106 Ottawa Hills School
107 Old Ladies Home
108 Y. M. C. A. Central Building
109 Second Church of Christ Scientist
110 The Toledo Parking Garage
111 The Lamson Building
112 Nazareth Hall, Ladyglen-on-the-Maumee
113 Freeman Building

114 Tower of the University of the City of Toledo
115 Chandeliers for the Ohio Bank Building
116 Chandeliers for the Freeman Building
117 Peoples Savings Association Cartoon for Mural by Ettore Caser

GEORGE RHEINFRANK

118 Business Block—Sketch
119 Business Block—Photograph

SCHMIDT, GARDEN & ERIKSON

120 The Toledo Hospital

STOPHLET & STOPHLET

121 New County Hospital for Lucas County Infirmary

HARRY W. WACHTER

122 Business Block
123 City Convention Hall on Erie Street
124 Maternity & Children's Hospital
125 Monroe Street M. E. Church
126 Morris Plan Bank
127 Model for Summer Camp of H. D. Bennett on Rattlesnake Island
128 Mortuary

MUNICIPAL PLANS, Mayor Wm. T. Jackson, Wm. H. Schroeder, Director of Public Service

129 Toledo Civic Center, by Harland Bartholomew, City Plan Engineer
130 Maumee Bay and Lake Front Development
131 Bridge over the Maumee River at Toledo by Cass Gilbert, Architect and Waddell & Hardesty, Consulting Engineers
132 Sewage Disposal Plant by H. P. Jones & Co., Engineers
133 Jefferson Street Extension and Park —Drawing
134 Jefferson Street Extension and Park —Model by Lois MacLean

PHOTOGRAPHS OF TOLEDO ARCHITECTURE BY
JOHN F. JONES
PHOTOGRAPHS OF THE TOLEDO MUSEUM OF ART
BY LEET-WALTZ STUDIOS

Because of lack of space several of these elevations are not hung but may be viewed in the store rooms on application at telephone desk.